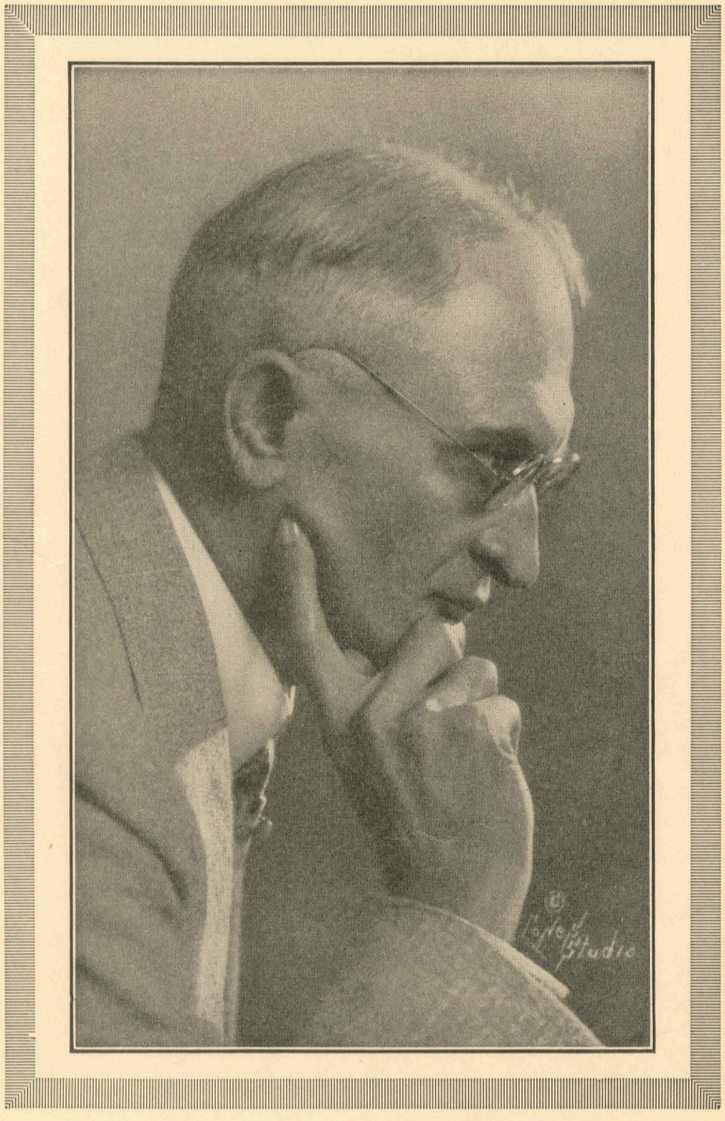
EVENING SONG

Op. 49, No. 4

By

JOHN M. STEINFELDT



BIOGRAPHICAL SKETCH AND GLOSSARY

FINGERING, PHRASING, PEDALING, AND INSTRUCTIVE ANNOTATIONS ON POETIC IDEA AND METHOD OF STUDY

By the COMPOSER

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EVENING SONG

Biographical Sketch—John M. Steinfeldt

JOHN M. STEINFELDT was born in Hanover, Germany, in 1866. His first teacher was his father, who was primarily a professor of mathematics, but being an accomplished musician, he taught music also, in order to eke out a slender income. He soon realized that his son possessed marked musical talent, and at the age of five, the boy was trying his hand at the easier Beethoven Sonatas. He made such progress that at the age of seven he played in public and received quite an ovation.

At the age of ten, young Steinfeldt came to America with his family, settling in Cincinnati. He continued his study of the piano and harmony under Bruno Oscar Klein, Otto Singer, and in the Cincinnati College of Music. During this period he received an Art Scholarship in the Cincinnati School of Design.

Young Steinfeldt spent three years in college in Dayton, Ohio, and then, for climatic reasons, he had to go south. San Antonio, Texas, was recommended on account of its salubrious climate. Here he started very whole-heartedly to teach music. It was his good fortune that, although far removed from the important art centers, he was able to keep abreast with the times, and he became recognized as a piano virtuoso. He played with the Chicago and the Cincinnati Orchestras, and when the San Antonio Symphony Orchestra was organized he was soloist no less than five times.

He made several journeys to New York, where he studied with Rafael Joseffy, who considered him a "graduate pupil" and proposed him for the New York Musicians Club—the Bohemians. In pursuance of his teaching ambition, he went to Paris and had five terms with Isidor Philipp. During this time the urge for good teaching-material guided him in his composition. He worked for one season with Moszkowski (in Paris) who rather discouraged his writing in the larger forms, his only large work being his Mass in G minor, written in strict polyphonic style. This was composed for the dedication of the beautiful new St. Mary's Church in San Antonio. He had been organist in old St. Mary's for many years. He received an award from the Texas State Music Teachers' Association for his La Concepcion, written on the old Mission as it existed when it was finished in 1740.

Mr. Steinfeldt has been called by Dr. Sigmund Spaeth "a fine specimen of the classicist." During recent years, he has taken first place in seven prize-winning state competitions, the judges being such distinguished musicians as Lhevinne, Ganz, Godowsky, and Borowski. His success as a teacher and pedagog is evidenced by the array of splendid pianists and teachers he has trained.

Poetic Idea: This little composition is, in the real sense of the word, a "song without words." Very likely the mother is playing softly; the children are listening and humming the tune. The children have done their tasks for school after having played outside, and they are now ready for bed. But mother first has them sing the little hymn which begins at meas. 33, after which she softly sings her song again and the children retire.

Method of Study: The little song should be played with soft, velvety tones, the weight of the forearm and arm being used with a decided drop of the cushion of the finger-tips. The L. H. part from meas. 1 to 32, and again from 51 to the end, should be much softer than the

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EVENING SONG

R. H. part, although the L. H. melody in half and quarter-notes should be so brought out as to be distinctly heard. The Hymn section (meas. 33-50) is to be played a little more slowly than the rest of the piece, and care must be taken that the L. H. and the R. H. parts are sounded exactly together.

Glossary

ben	pronounced	běn	(well)
cantando	"	cän-tän′-dō	(in singing style)
dolcissimo	"	dōl-tshĭs′-sĭ-mō	(very sweet)
poco meno mosso	"	pō′-ko mā′-nō mŏs′-sō	(rather more slowly)
lento	"	lĕn′-tō	(slow)

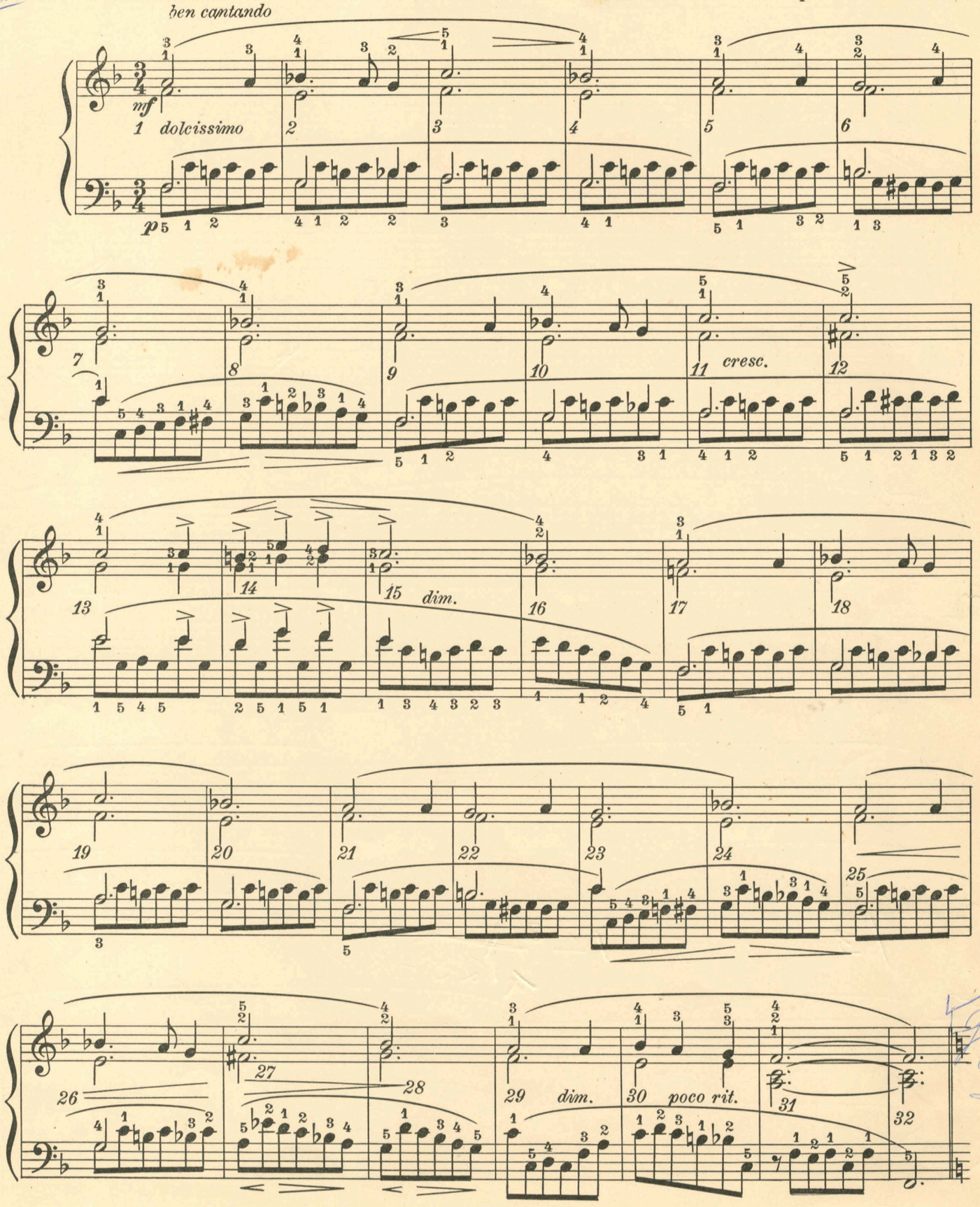
For my son, Eric

Evening Song

JOHN M. STEINFELDT
Op. 49. No. 4

24/June 60

Moderato

ben cantando

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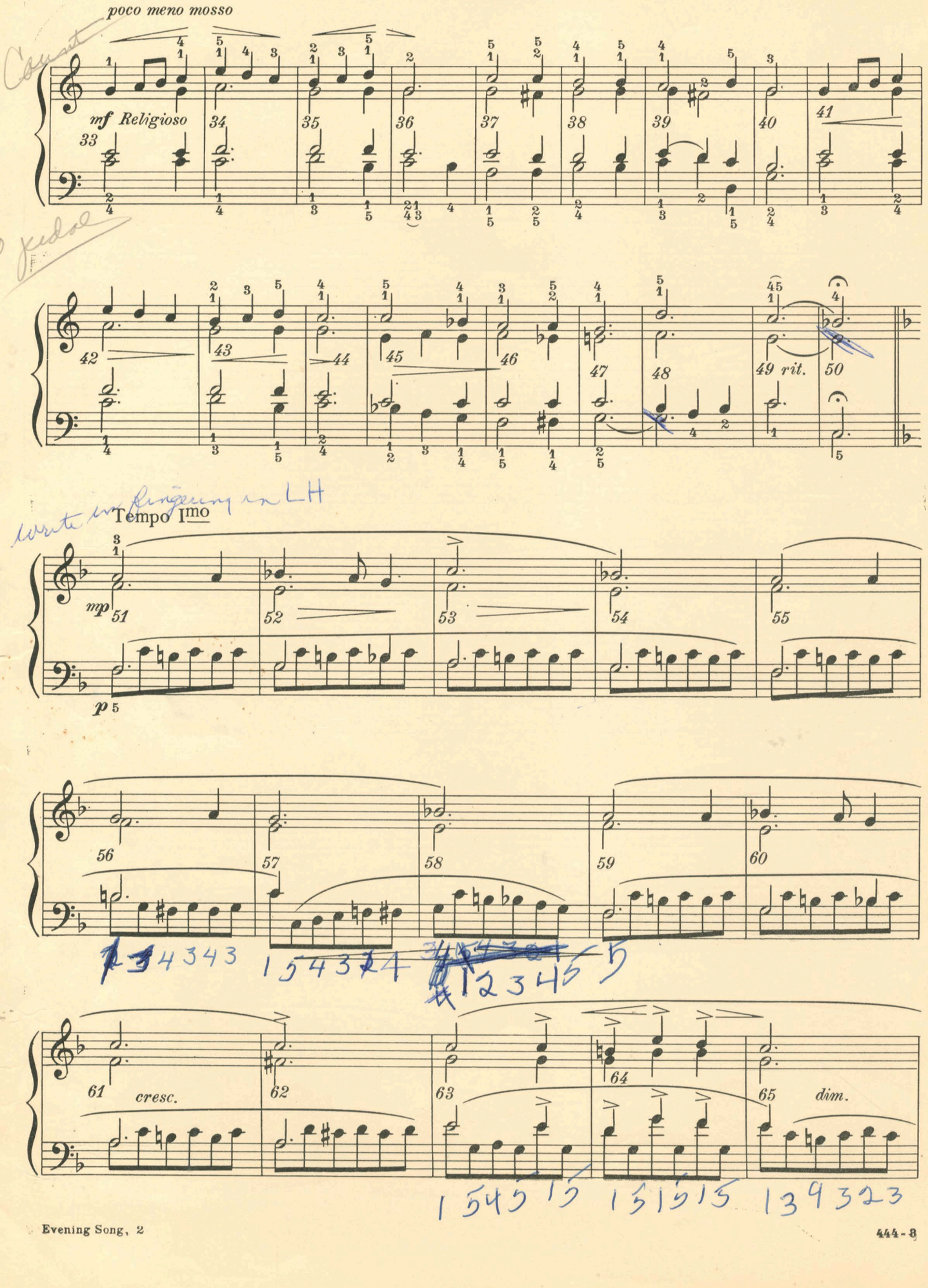
poco meno mosso
mf Religioso
33
34
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41
42
43
44
45
46
47
48
49 rit.
50
Tempo Imo
mp
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p
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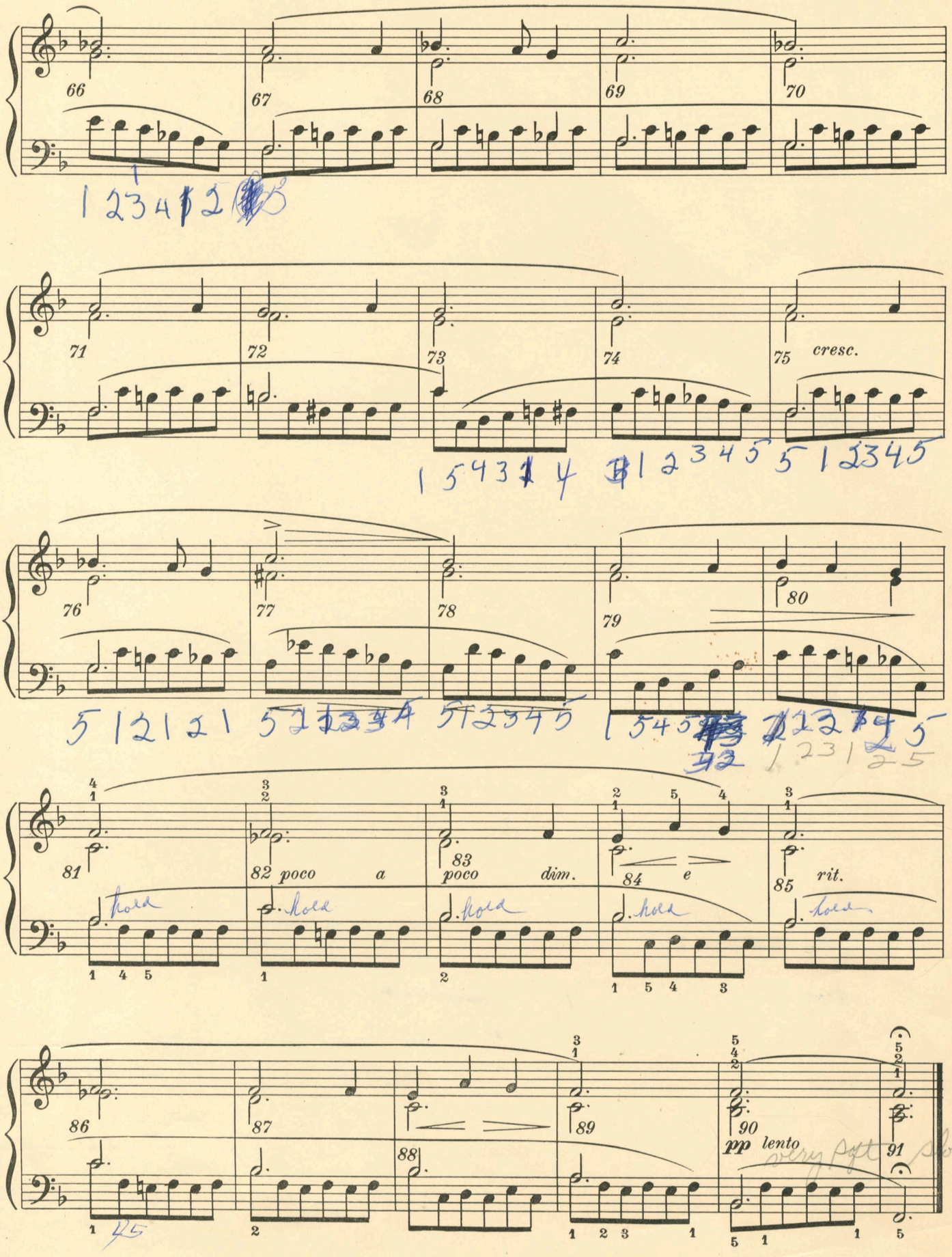
60
61
cresc.
62
63
64
65
dim.

66
67
68
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70
71
72
73
74
75
cresc.
76
77
78
79
80
81
82 poco a
83 poco dim.
84 e
85 rit.
hold
86
87
88
89
90
pp lento
91

Recitation Questions on "Evening Song"

1. Give a few facts regarding the life and work of the Composer?
   Ans.

2. Give, in your own words, the poetic idea of this Composition.
   Ans.

3. In meas. 1 to 32 which should be the softer—the R. H. or the L.H. part?
   Ans.

4. What is the tempo of the Hymn section as compared with the first portion of the composition?
   Ans.

5. What do the following mean: *ben, cantando, poco meno mosso*?
   Ans.

For Teacher's Record: Class No.....

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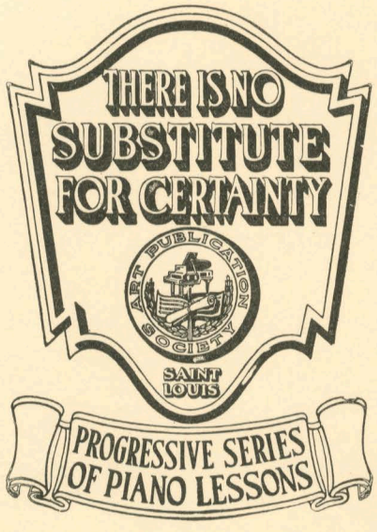
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